



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

auxiliary.<sup>3</sup> P. 31: the following rule is incorrectly given:

"The past participle conjugated with *avere* (with *essere* in Reflexive verbs) *must* agree with the direct object of the verb when this direct object precedes it, and *may* when it follows it."

This rule should be stated as follows: The past participle may or may not agree with its direct object according to the choice of the writer. It nearly always agrees when the object is a personal pronoun standing before the verb; it generally does not agree when the object follows.

Omissions in the Italian-English Vocabulary: *allegd* (*allegare*) 'alleged' (p. 45, 21, 3); *lire*, 'francs' (p. 42, 15, 6); *perdita*, 'loss' (p. 44, 19, 7); *scuse*, 'excuses' (p. 45, 21, 2); *subita* (*subire*), 'sustained' (p. 44, 19, 7).

Omissions in the English-Italian Vocabulary: *conquered*, 'vinto' (p. 46, 23, 3); *mouth*, 'bocca,' (p. 46, 23, 6); *nature*, 'natura,' (p. 46, 23, 5); *owe*, 'dovere,' 'essere debitore di' (p. 45, 21, 2); *powerful*, 'poderoso' (p. 46, 23, 1); *Rome*, 'Roma' (p. 37, 6, 2); *talent*, 'talento' (p. 46, 23, 6); *timid*, 'timoroso,' 'pauroso' (p. 38, 7, 7); *together*, 'insieme' (p. 45, 21, 2); *vice*, 'vizio' (p. 46, 24, 1); *will*, 'volontà' (p. 46, 23, 7).

The only typographical error that I have noted is *egla* for *egli* on p. 12.

2. Dr. Ford has shown excellent judgment in selecting a play so bright and entertaining as the one before us. It is a pleasure to call attention to this praiseworthy and highly successful attempt to provide the English-Italian student with an annotated copy of one of the standard works of modern Italian literature. This pure and charming little production of the great Italian dramatist will, no doubt, be welcomed with great satisfaction by those for whose use it is intended. *Un Curioso Accidente* is one of those plays of which an edition for college students was an imperative need, and it is but just to the editor to say that he has fulfilled his task in a reasonably satisfactory manner.

There are five pages in the Introduction. The first two pages are devoted to a brief sketch of the author's life, dealing especially

with the literary history. The three remaining pages consist of a few general comments on Goldoni's literary style and writings, with special reference to his work in ridding the Italian stage of the *Commedia dell' arte*.

The Notes are free from that over-annotation which has become such a hindrance in many of our modern text-books. In some cases the editor has even failed to give a note where an explanation might have been useful to the student. P. 10, l. 25: since *vo'* (=voglio)<sup>4</sup> was explained in the Notes, it would have been well to give a note on *rimangiate*. This is an old subjunctive form. The modern form is *rimaniate*. P. 18, l. 2: *anderd* is also antiquated; the ordinary form is *andrò*. P. 53, l. 31: *tai* is the poetic form of *tale*. P. 55, l. 19: the use of *fa* should be explained.

Two of the notes are wrongly placed. If the notes are to be helpful to the student they should be given where the difficulty first occurs. P. 11, l. 11: note 5 to page 39, should come here. P. 11, l. 28: put note 3 to page 66 here.

The following typographical errors have been noted: P. vii, l. 18, read *become* for *became*; p. 9, l. 15, for *piu* read *più*; p. 69, note 1 to page 1, read *pub*.

Dr. Ford's edition of *Un Curioso Accidente* shows careful and scholarly preparation, and will certainly be of great service to the student of Italian literature.

OLIVER M. JOHNSTON,  
Leland Stanford Jr. University.

#### GERMAN LITERATURE.

*Schiller's Maria Stuart*. Ein Trauerspiel. With Introduction and Notes by HERMANN SCHOENFELD, Ph. D. New York: Macmillan Co., 1899. 8vo, lvii, 322 pp.

THIS newest edition of *Maria Stuart* appears just a hundred years after the play was written and is the most elaborate one offered to English students. The editor has

"sought to add . . . the best results of recent historical investigation and literary criticism, and to contribute such independent research

<sup>3</sup> Cf. Grandgent, *Italian Grammar*. Boston, 1891, § 48.

<sup>4</sup> Cf. p. 39, note 5.

as might aid, by fuller elucidation, to bring (?) the classic nearer the hearts of the many students of Schiller."

The book is an honest effort to carry out this purpose, and shows broad scholarship, sensible criticism, and very great care in the preparation of the elaborate commentary.

The Introduction devotes fifty-seven pages to a discussion of the position of *Maria Stuart* among Schiller's dramas, of the composition, the historical questions, and the metrical form of the play. In the comparison of this with Schiller's other plays, the editor almost forgets his real purpose, and does little more than give the theme of *Die Räuber*, *Fiesco*, *Kabale und Liebe*, and *Don Carlos*, and point out the "tragic element" in *Wallenstein*, *Maria Stuart*, *Die Jungfrau von Orleans*, *Die Braut von Messina*, and *Tell*. The treatment of the "dramatic guilt or *Schuld*" in *Tell* is a little confusing. Schoenfeld thinks "it is strange that this manifest tragedy has not been noticed." Surely he does not mean to say that others have failed to see "the guilt of the House of Habsburg." That would be "strange" indeed. It may be that others have seen the essential difference between the retribution that overtakes the 'villain' in this, and the "tragic guilt" of the hero in other plays. Schiller saw it, too, when he called this "a drama" and others "tragedies."

The account of the composition of the play is carefully written, but very long. Many extracts from Schiller's letters show the progress of the work from month to month, or from week to week. Such detail may be welcome to teachers, as convenient for reference, but students would find greater interest and profit in a shorter, general statement. In view of Boxberger's work on Brantôme as one of Schiller's sources, it is hardly enough to say that "the fifth act seems to indicate . . . that Schiller had read Brantôme."

The discussion of the historical questions involved shows the same careful, critical detail, but is too exhaustive and exhausting for students. The critical inquiry into the genuineness of the "casket letters" and of the Babington letters, does not belong in an edition of this kind. On the other hand, the sketch would

gain in clearness if Elizabeth's part were more fully presented.

In the section on Metrical Form, two or three pages which the student would *read* would have been more useful than the eight pages of minute detail which he may not read. The foreign plurals "dactyli" and "trochaei" look strange by the side of the English form "anapests."

The text is based on Goedeke's *Historisch-kritische Ausgabe*; the "orthography and punctuation have been modernized but *sparingly* according to present requirements."

The Notes are very elaborate and scholarly, and are carefully written. Opinion may differ as to their pedagogical value. They fill one hundred and seven pages, Act I, forty-seven pages of text, receiving forty-eight pages of notes, while the first one hundred lines get over eleven pages! The reviewer was reminded of the opinion of Goethe's *Theater-Direktor*:—

Die Masse Könnt ihr nur durch Masse zwingen,  
Ein jeder sucht sich endlich selbst was aus,  
Wer vieles bringt, wird manchem etwas bringen;  
Und jeder geht zufrieden aus dem Haus.

In spite of the wealth of information in these notes, I fear the American student, for whom they were written, may often turn from them very *unzufrieden*, when he finds so much explanation he does not need, and so much learned, philological matter he does not want. Several characteristics of these notes seem likely to lessen, very materially, their real usefulness.

First, there are many apparently unnecessary notes. Students of *Maria Stuart* are not beginners, and rarely need such notes as those on lines 1, 2, 5, 18, 32, 54, 63, 73, 96, 114, 130, 133-4, 141, which fall within the first scene only; further on are many others of the same kind.

Again, the editor has put in a great deal of etymology—sometimes incidentally, but often for the sake of the etymology alone. Sometimes the proportion is excessive; of eleven notes on ll. 1077-1091, for instance, eight are etymological. These etymologies include Latin, Greek, Anglo-Saxon, Gothic, Norse, Old and Middle High German, Alemannic, Low German, Old and Modern French, Italian, Spanish, and even Hungarian and Arabic. However interesting and important etymology

may be, in its proper place, and however helpful an occasional use of it may be in explaining some old or unusual meaning, surely so many etymological notes to a play like this are out of place, for students either do not read them, or if they do, are only led away from more important things. This is not the way "to bring this classic nearer to the hearts of students of Schiller."

In explaining grammatical points, the editor often heaps up examples of the same or similar points, occurring elsewhere in Schiller or in other authors. Thus in the note to l. 39 Schoenfeld explains that *des Spiegels kleine Notdurft* means *der notdürftige kleine Spiegel*, and prints in full twenty-two other examples of the use of such abstracts from *Der Graf von Habsburg*, *Maria Stuart*, and *Tell*; in the note to l. 59: *wenn ihre zarte Jugend sich verging*, instead of *wenn sie in ihrer zarten Jugend* etc., thirteen other examples of the same (every day) use of the abstract for the concrete are cited in full, and all the poetry is taken out of the passage; in the note to l. 210 it takes eleven lines of print and twelve examples to explain the omission of the neuter adjective ending *-es* in *gänglichst fürchtend Herz*, which every student of the play recognizes at once. Compare also the notes to ll. 33, 49, 85, 226, all within the first scene, and many others further on. These examples are also often used to remind us of some similar sentiment in some other author. Some of these references will not be clear to the student; cf. notes to ll. 62, 750, 1172, 1648, 3200. In ll. 3835-36, the "curious reminiscence of Horace" is unintelligible, unless we assume a misprint for 3855-56, and even then the comparison is very far-fetched.

Idioms are not only explained, but explained away. Thus:—l. 142, "*den Christus in der Hand*, absolute accusative with *haltend* understood" (absolute acc. and direct object at the same time!); l. 590, "*wo man hinaus will*, idiom. use, with the omission of a verb *kommen* with the auxiliary *will*;" l. 905, "*warum mir verweigern*, supply *wollt ihr*;" l. 1886 "*Bube genug*, here treated like an adjective, *büßisch genug*." Apart from the contradictions involved in such statements, as a matter of fact these words are not *understood* or to be *sup-*

*plied*, not even in English. These expressions are idioms, and idiom is the very soul of language, and should be emphasized, not destroyed, especially when the student uses the same idiom in his own speech.

In some cases the very technical terms employed will make the note useless to the student. To say that phrases are "asyndetically joined" (86 ff, 104), or to refer to a construction as an example of "Chiasmus, *χιασμός*" (794-6), or "anacolouthon" (86-97), or "anadiplosis" (923, 924, 2201), or "hendiadys" (949), or "oxymoron" (197-8), or "cacophony" (1772), or "prolepsis (*προλήψις*), i. e. anticipation (*Vorwegnahme*)" (271-72), will not materially help, but will materially *aggravate* the young reader.

Misprints are few:— arrivedat (49), spie (212), Rhoades (786), Lal. (289), morning (1149), Ettersbury, Introd. note to iii, 1. In note to l. 806 read *Vor grauen Jahren lebt* (not *wohnt*) *ein Mann im Osten*.

Two appendices give variant readings and a very useful bibliography. The mechanical execution of the book is excellent, and there are half a dozen good pictures.

R. W. DEERING.

Western Reserve University.

#### FRENCH TEXT-BOOKS.

*Le Gendre de M. Poirier*, par EMILE AUGIER et JULES SANDEAU. Edited, with Introduction and Notes, by W. STUART SYMINGTON, Ph. D. New York: Henry Holt and Co., 1899.

*Le Crime de Sylvestre Bonnard*, par ANATOLE FRANCE. With Introduction and Notes, by C. H. C. WRIGHT. New York: Henry Holt and Co., 1899.

WHY are there so few French text-books that introduce us into an academic atmosphere? This is a question that presents itself to almost every teacher of advanced courses; and yet there is certainly no lack of publications of French texts. The present writer must confess that among the dozens of new editions that are run through an indulgent press, he is able to find few that are worthy of full commendation.

The introductions are either taken for the most part from some encyclopedia, or else contain a treatise on the subject in hand, writ-